

# CORNELL UNIVERSITY OFFICIAL PUBLICATION

VOLUME X

NUMBER 8

ANNOUNCEMENT OF COURSES  
FOR THE TRAINING OF  
SUPERVISORS OF MUSIC  
VOCAL AND INSTRUMENTAL  
TWENTY-EIGHTH SUMMER SESSION  
JULY 5 TO AUGUST 15, 1919

MARCH 15, 1919  
PUBLISHED BY CORNELL UNIVERSITY  
ITHACA, NEW YORK

## CALENDAR

### SUMMER SESSION, 1919

In order that the Department of Music may complete the full number of exercises announced for the Session, it is necessary that class work begin promptly. All *new* students are, therefore, urged to be in Ithaca on Saturday morning, July 5, for registration and classification.

On reaching Ithaca, students in the Department of Music should go to Barnes Hall, Campus, if they have not already had rooms assigned to them. Street cars from all railroad stations (except the East Ithaca station) go directly to Barnes Hall, Sage College, Prudence Risley Hall, and Cascadilla Hall.

Letters and telegrams for students in the Department of Music may be addressed in care of the Department of Music, Barnes Hall, or they may be sent to the residential halls. The telephone connections at Barnes Hall are: Bell telephone, number 571; Ithaca telephone, number 2110.

July 5, Saturday, .....	8 a. m. to 9 p. m.	Classification of new students at the office of the Department of Music, Barnes Hall.
July 5, Saturday, .....	8 a. m. to 5 p. m.	Registration at office of Registrar, Morrill Hall.
July 7, Monday, .....	8 a. m. to 9 p. m.	Registration of former students at the office of the Department of Music, Barnes Hall.
July 7, Monday, .....	2:15 p. m.	Examination (C Class): History of Music and Current Events, Boardman Hall.
July 7, Monday, .....	2:15 p. m.	Examination (D Class): History of Music and Current Events, Boardman Hall.
July 7, Monday, .....		Members of the D class submit written review of <i>How to Teach</i> by George D. Strayer.
July 8, Tuesday, .....	8 p. m.	Organ recital, Sage Chapel.
and following Tuesdays,		
July 10, Thursday, .....	8 p. m.	Pianoforte Lecture-Recital by Mr. E. R. Kroeger, Barnes Hall.
and following Thursdays,		
July 11, Friday, .....	Last day	for presentation of tuition receipts at the office of the Department of Music.
July 13, August 3 and 10, Sunday, ....	8 p. m.	Organ recital, Bailey Hall.
July 20 and 27, Sunday, .....	8 p. m.	Community Singing, Bailey Hall.
July 18, Friday, .....	8 p. m.	Concert, Bailey Hall. Artists to be announced.
August 1, Friday, .....	8 p. m.	Concert, Bailey Hall. Artists to be announced.
August 8, Friday, .....	8 p. m.	Concert by the Department of Music, Bailey Hall.
August 13, Wednesday, .....	8 a. m. to 3 p. m.	Examinations, fourth year class, Department of Music, Boardman Hall.
August 14, Thursday, .....	8 p. m.	Closing exercises of the Department of Music, conferring of certificates on the fourth year class, Auditorium, Barnes Hall.
August 15, Friday, .....	8 a. m. to 3 p. m.	Examinations, first year, second year, and third year classes. Summer Session closes.

## DEPARTMENT OF MUSIC

### SUMMER SESSION

#### APPLICATION FOR ADMISSION

Please enroll my name as a student in the Course for Supervisors of Music at the 1919 Summer Session.

Name .....  
(Last name) (First name) (Middle name)

Permanent address .....  
(Street) (City or Town) (State)

Teaching experience { .....  
(No. of years) (Where)  
.....  
(In what capacity)

Student of { ..... Graduated, 19....  
High School.....years (City or Town) (State)  
..... Graduated, 19....  
Normal School.....years (City or Town) (State)  
..... Graduated, 19....  
Conservatory.....years (City or Town) (State)  
..... Graduated, 19....  
College or University.....years (City or Town) (State)  
..... Graduated, 19....  
Private School.....years (City or Town) (State)

All who expect to attend the 1919 Session, including former students, should fill out on these application blanks and mail to the Department of Music, Cornell University, Ithaca, N. Y., before July 4.

After registering in the Department of Music each student must obtain a Certificate of Registration from the Registrar of the University.

NOTE—See entrance requirements, page 7.









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ITHACA, N. Y.

CAYUGA LAKE AND PART OF THE CAMPUS



# **CORNELL UNIVERSITY SUMMER SESSION, 1919**

## **OFFICERS**

**Jacob Gould Schurman, LL.D.**, President of the University.

**David Fletcher Hoy, M.S.**, Registrar of the University.

## **ADMINISTRATIVE BOARD OF THE SUMMER SESSION**

**James Edward Creighton, Ph.D.**, Dean of the Graduate School.

**Frank Thilly, Ph.D.**, Dean of the College of Arts and Sciences.

**Dexter Simpson Kimball, M.E.**, Representing the Professional Colleges.

### **EXECUTIVE COMMITTEE**

**Robert Morris Ogden, Ph.D.**, Chairman.

**Benton Sullivan Monroe, Ph.D.**, Secretary.

## **INSTRUCTING STAFF**

### **DEPARTMENT OF MUSIC**

**Hollis Dann, Mus. D.**

Professor of Music, Cornell University

Principal of the Department of Music

**Laura Bryant**

Director of Music in the Public Schools

Ithaca, New York

**Bernice White**

Instructor in Music, Hunter College

New York City

**Arthur Edward Johnstone**

Teacher of Theory and Piano

New York City

**Burton T. Scales, A.B.**

Director of Vocal Music, Girard College

Philadelphia, Pennsylvania

**William H. Hoerrner**

Professor of Music, Colgate University

Hamilton, New York

**James T. Quarles, A.A.G.O.**

Organist and Assistant Professor of Music

Cornell University

**William C. Ballard, jr.**

Assistant Professor of Electrical Engineering  
Cornell University

**Helen Allen Hunt**

Teacher of Singing  
Boston, Massachusetts

**Ernest R. Kroeger**

Director of Kroeger School of Music  
St. Louis, Missouri

**Leila Bartholomew**

Teacher of Music, Grammar Schools  
Ithaca, N. Y.

**David E. Mattern, A.B.**

Director School Orchestras and Violin Classes  
Ithaca Public Schools

**E. Jane Wisenall**

Teacher of Harmony and Musical Appreciation, High Schools  
Cincinnati, Ohio

**Robert Braun**

Musical Director Braun School of Music  
Pottsville, Penn.

**Cornelia Williams**

Principal South Hill School  
Ithaca, New York

**Bruce A. Carey**

Director of Music in the Public Schools  
Conductor of the Elgar Choir  
Hamilton, Ontario

**Frances Ottley**

Ithaca, N. Y.

#### **ASSISTANTS**

Violin Classes—**Lee Jenks**

Band Instruments—**Ralph Herrick**



## **COURSES OF INSTRUCTION IN THE DEPARTMENT OF MUSIC**

Most of the courses offered consist of five exercises a week, one each weekday except Saturday. The number of actual hours of class work in any course may be found by multiplying the number of weekly exercises by six.

The word "hour" used in speaking of University credit, means the equivalent of one class exercise a week for a half year. One hundred and twenty such hours constitute the "hours" requirement for the degree of Bachelor of Arts.

### **COURSES FOR SUPERVISORS OF MUSIC**

These courses are primarily intended for the training of supervisors of music in the public schools, normal schools, and colleges. The time required for the completion of the work depends on the ability and capacity of the student and on the amount and quality of training which the student has had previous to entrance.

Experienced teachers who are proficient in sight reading, ear training, elementary harmony, piano playing, and singing, and who, at entrance, pass the examinations for the first and second year courses, may complete the work in two Summer Sessions. Others will find it necessary to attend three or four Summer Sessions and to pursue a considerable amount of study at home during the academic year between Sessions. Full and detailed information in regard to home study may be had by applying to Professor Hollis Dann.

### **ENTRANCE REQUIREMENTS**

Requirements for admission to the Supervisor's Course include the following—

The possession of an acceptable singing voice and of a fairly quick sense of tone and rhythm.

Ability to sing at sight hymns and folk tunes with a fair degree of accuracy and facility.

Ability to write—

- a. Simple groups of tones from hearing in any key.
- b. The major and three forms of the minor scale in any key, with or without key signature, using either the G or the F clef.

A fair amount of elementary musical training.

A general academic education, representing a four-year high school course or its equivalent, including the ability to speak, write, and spell the English language acceptably.

Students planning to enter the course for supervisors should acquire before entrance some degree of proficiency in recognizing and taking down simple melodies.

### **CLASSIFICATION OF NEW STUDENTS**

Classification examinations for all new students will be held in Barnes Hall on Saturday, July 5. Credit for previous work done at other institutions or under private teachers is based upon the results of these examinations.

Any former student in good standing will be enrolled on receipt of his application, provided the application is received prior to July 4, 1919.

**All former students should be in attendance, Monday, July 7.**

The Department of Music reserves the right to reject applications for admission received after July 4, 1919.

### **EXAMINATIONS FOR REMOVAL OF CONDITIONS**

**Former students desiring to take an examination for the removal of a condition in any subject should make application to the Principal before July 1, 1919.**

All examinations for the removal of conditions will be held at 2:15 p. m. Monday, July 7.

### **COURSES FOR ADVANCED STUDENTS**

An increasing number of teachers who have completed the Course for Supervisors return each year for advanced study. Many new courses have recently been added which are especially attractive and valuable to experienced teachers who have completed the Supervisor's Course. This year special attention is given to the courses for the training of supervisors to teach and supervise instrumental music. Grade school orchestras, high school orchestras, and violin classes are fast becoming an important department of school music in all progressive systems of schools. Ability to organize and direct this work will soon become a necessary part of the supervisor's equipment. Superior and unusual opportunities for private study of the Voice, Organ, Piano, Violin, and Composition are also offered. Detailed information concerning private lessons and teachers will be mailed on application.

### **NORMAL COURSES IN PIANO TEACHING**

Standardization of music teaching and credits for the study of music are subjects receiving attention from the educational authorities throughout the country. Recognizing the demand for teachers qualified to supervise credited courses, especially for the piano, the University provides courses for students and teachers of the piano. These courses are based on the Progressive Series of Piano Lessons which make possible the standardization of piano teaching and solve many of the difficulties which have hitherto prevented the adoption of a system of credits for the outside study of music by high school pupils.

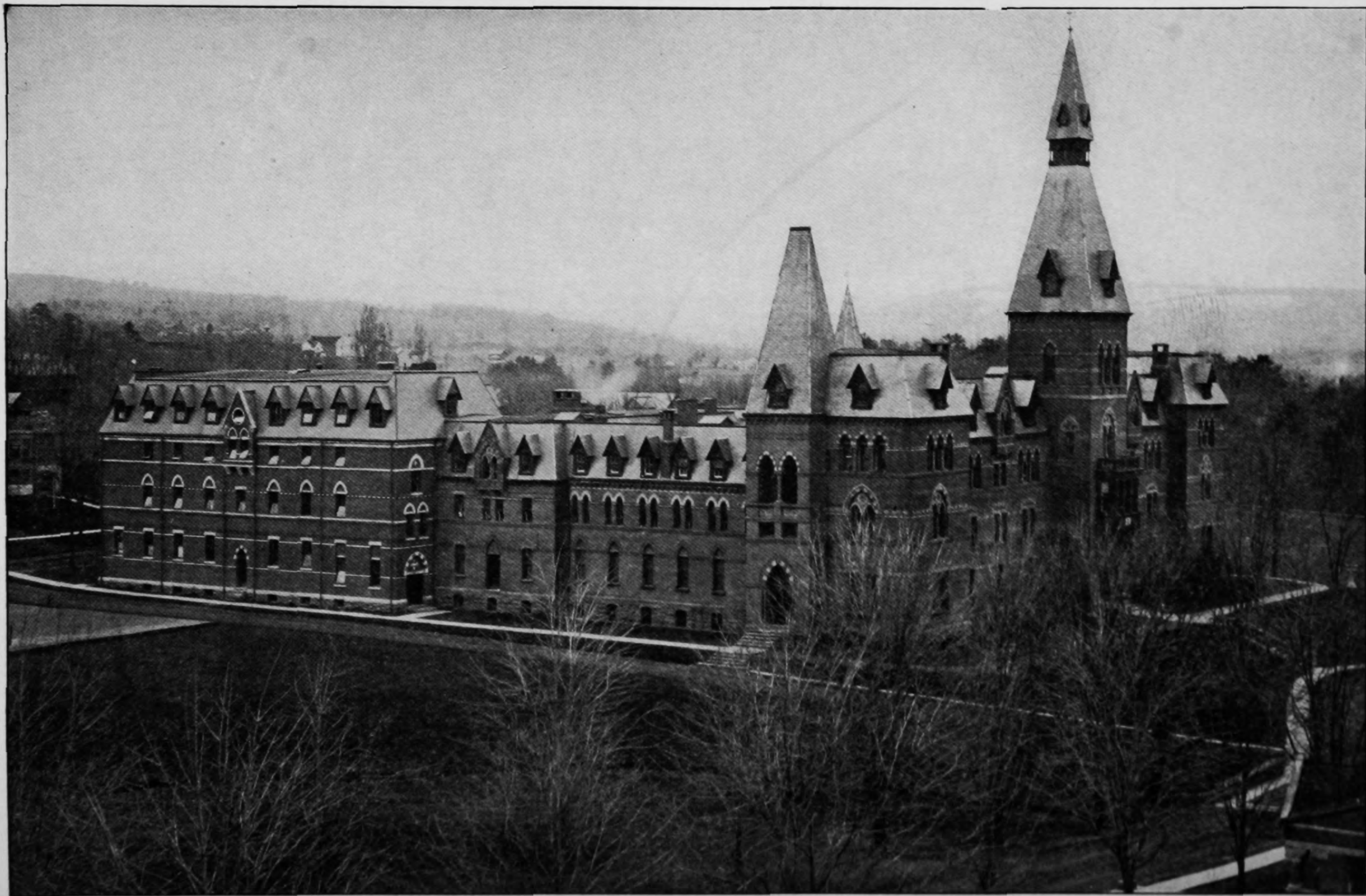
The demand for these courses has increased to such an extent that it has been found necessary to add another teacher. At this Session, normal courses will be offered in all four grades of the Progressive Series.

### **TEACHING AND SUPERVISION OF BAND, ORCHESTRA, AND VIOLIN CLASSES**

A special course, open to those who have completed the regular course for supervisors and to capable and experienced players of the violin or other orchestral instruments, will be devoted to the preparation of teachers to take charge of the instrumental classes in city school systems. Some of the practical features of the course are: study of the instruments of the symphony orchestra; orchestral conducting; orchestration; methods of organization and administration; examination and use of material; actual work with, and observation of, grade school orchestras, violin classes, and high school band and orchestra from the Ithaca schools; membership in the Summer Session Community Orchestra.







SAGE COLLEGE



## COURSES OFFERED IN 1919

*First year courses are designated A; Second year, B; Third year, C; Fourth year, D; More advanced courses, E.*

**Sight Reading—A.** In order to complete this course the student must be able to sing at sight individually, using the Latin syllables, music suitable for the fourth year in the public schools.

Daily except Saturday, 12:00 (two sections), Miss BARTHOLOMEW and Miss OTTLEY.

**Sight Reading—B.** This course requires singing individually at sight, with words and with Latin syllables, music suitable for the first seven years in the public schools.

Daily except Saturday, 10:10 (two sections), Mr. SCALES and Miss OTTLEY.

**Sight Reading—C.** Ability to read at sight, without accompaniment, with the Latin syllables or with words, such music as the Standard Oratorios, English Part-Songs, etc. A general review and individual singing of the sequential studies as found in the *Complete Manual for Teachers*, by Hollis Dann, is required of students passing this course upon entrance.

Monday, 11:05, Tuesday and Thursday, 12:00 (two sections), Professor HOERRNER and Mr. SCALES.

Proficiency in sight singing is of great advantage to the student entering the Supervisor's Course. Skill may be acquired through home study. New students are urged to make preparation to pass one or more of the sight reading courses upon entrance, thereby conserving time and strength for other studies which cannot be pursued successfully at home.

**Dictation—A.** (Study of tone and rhythm). The subject matter of music is presented first to the sense of hearing. In this course the student gains the power to think tones and to sense rhythms, and learns to recognize and write simple melodic phrases in all keys.

Each student is required to complete the oral and written dictation work of the first four years in music as outlined in the *Complete Manual for Teachers*, including singing from memory all sequential studies.

Daily except Saturday, 9:15 (two sections), Miss BARTHOLOMEW and Miss OTTLEY.

**Dictation—B.** This course deals with the problems of tone and rhythm included in the fifth, sixth, and seventh years.

Each student is required to complete the oral and written dictation, including all sequential studies, as outlined for the fifth, sixth, and seventh years in the *Complete Manual for Teachers*.

University credit, two hours.

Daily except Saturday, 9:15 (two sections), Professor HOERRNER and Miss WHITE.

**Dictation—C.** Open to students who have completed Harmony B.

This course includes melodic dictation selected from the Supplementary Material in the *Complete Manual for Teachers*, pages 188 to 209. It will also include harmonic dictation in two and three parts; aural recognition of intervals and chords in fundamental and inverted positions in major and minor tonalities.

University credit, two hours.

Daily except Saturday, 9:15 (two sections). Miss WISENALL and Professor BALLARD.

These courses in ear training, together with the courses in sight reading, harmony, and melody, give to the student a mastery of the elementary subject-matter of music and constitute the fundamental training which is essential for advanced study.

The superiority of the best European schools of music over most American schools is largely due to the thorough three-year course in sight singing and dictation which is required of every student. The student in harmony and counterpoint hears and visualizes the chord and the melody before he writes them; the orchestral player hears the tones and feels the rhythm of a difficult passage before he plays it; the singer likewise acquires the musicianship which is evidenced by his ability to read and write the language.

The power to read and write a language with facility is a prerequisite to any advanced study of its literature. This is as true of music as it is of English or of French. The proper place for this fundamental training is in the elementary and secondary schools.

**Material and Methods—B.** This course is devoted to the study and demonstration of material and methods for the kindergarten and first four years in music. Special attention is given to the selection, presentation, and interpretation of rote songs; the presentation of the different tonal and rhythmic problems as they are taken up in successive years, the selection and use of material for the different grades, etc.

Daily except Saturday, 11:05, Miss BRYANT.

**Material and Methods—C.** This course is open to students who have completed Material and Methods B, and is devoted to the teaching and supervising of music in the upper grades, from the fifth to the eighth, inclusive. The work of each year is taken up in detail and the problems which confront the grade teacher and supervisor are carefully considered.

Daily except Saturday, 10:10, Professor DANN.

On Friday of each week at 10:00, the lesson in methods will consist of a demonstration with a class of children from the Ithaca public schools, a different grade each week. The entire department attends this demonstration. All will thus observe the practical application of methods to classes of children representing the several grades in the public schools.

**High and Normal School Music—D.** This is an advanced course to which only fourth year and more advanced students are admitted. The many difficult situations always present in the high and normal schools are carefully studied.

Some of the topics for special consideration are: the school chorus, glee clubs, classification of voices, grading and classification of high school students in music, bibliography of choral music suitable for high and normal schools, preparation for teaching in normal and training schools, elective courses, credits for the study of music both in and outside of the high school, etc.

Daily except Friday and Saturday, 12:00, Professor DANN.

**Practice Teaching—C.** Each student will do practice teaching in the model school under the supervision of the instructor. (See Practice Teaching D).

Additional hours will be arranged for individual and group conferences with the instructor.

Daily except Monday and Saturday, 11:05, Miss WHITE.

**Practice Teaching—D.** Open to fourth year students only. This course provides practical use of materials for all grades, and application of methods of teaching.



Each student will be given frequent opportunity for practice teaching under the supervision of the instructor. A model school consisting of a class of thirty-five children will be in attendance daily (a different grade each week) in order that the practice teaching and observation work may be carried on under actual school-room conditions.

No student can complete the course for supervisors until he is able to demonstrate his mastery of the subject-matter and methods by actual teaching. It is highly important that each student shall have had some experience in teaching in the public schools before entering this class. **Previous experience in class teaching is invaluable and almost indispensable.**

Daily except Saturday, 9:15, Miss BRYANT.

**Rudiments of Music—A.** This course provides instruction in the elements of music. The following are taken up for study: clefs, signification and origin; construction of major scale (without key-signature); normal, harmonic, and melodic minor scales; notation of chromatic scale with each key-signature; intervals and triads and their inversions.

New students are strongly advised to review thoroughly the subject-matter of this course. Each should strive to acquire:

Facility in writing major, minor, and chromatic scales in all keys, with and without signatures, using both G and F clefs; ability to recognize and name intervals and triads and their inversions; the habit of thinking scale tones and triads by number names (beginning the minor with 1, the same as the major).

Daily except Wednesday and Saturday, 2:15, Mr. SCALES.

**Harmony—A.** Admission to this course requires a working knowledge of rudiments of music. Harmony A includes a review of major and minor scales, tetrachords and key signatures, technical names of scale tones (tonic, dominant, etc.); the study of intervals, analysis and location of triads, connection of triads for four voices in major and minor, authentic and plagal cadences; triad inversion. Text: Tapper's *First Year Harmony*.

Daily except Saturday, 10:10, Miss WISENALL.

**Harmony—B.** Dominant seventh chord and its inversions; deceptive cadence; secondary seventh chords and their resolutions; suspension; altered chords; open harmony with primary triads. Texts: Tapper's *First Year Harmony* and *Second Year Harmony*.

University credit, two hours.

Daily except Saturday, 12:00, Miss WISENALL, Professor BALLARD.

**Melody—C.** The principles of melody construction. Normal rhythms and voice progressions. Melody-writing, step-wise and with simple skips. The harmonic basis of melody. The phrase; the period.

University credit, one hour.

Monday, Wednesday, and Friday, 12:00, Mr. JOHNSTONE.

**Melody—D.** Melody-writing in major and minor with special reference to harmonic suggestion. Rhythmic variety; essentials of good melody; unity of text and music in rhythm and in emotional content. Melody-writing in two parts. Simple accompaniments.

University credit, one hour.

Monday, Wednesday, and Friday, 11:05, Mr. JOHNSTONE.

**Chorus—A and B.** Study and interpretation of music suitable for the grades and junior high school; sight singing in parts; position; breathing; enunciation; attack; formation of habits essential in a good chorister.

Daily except Saturday, 8:05, Mr. CAREY.

**Advanced Chorus**—Open to all C and D students, and to A and B students who can qualify. Topics for special consideration are: position, breathing, tone production, vowel study, interpretation, and the preparation and performance of choral music. Cantatas and choruses suitable for high and normal schools will be sung by the chorus at the concerts given by the Department of Music. This work is an important part of the training in Choral Conducting.

Daily except Saturday, 8:05, Professor DANN. Mr. BRAUN, accompanist.

**Choral Conducting—D.** Open to fourth year students only. The routine and technic of choral conducting. Principal text, *Junior Songs* by Hollis Dann. Each member of the class, after passing an individual test, will conduct choral selections assigned by the instructor. At the final examination, each student will conduct five compositions from *Junior Songs* selected at random by the examiners.

Home study prior to the opening of the session is advised. The tempo of every selection in *Junior Songs* is indicated by a metronome mark. A metronome is a necessity for every student of conducting. Each member of the class is advised to purchase one. (Oliver Ditson & Co., Boston and New York, or Carl Fischer, 6 Fourth Ave., New York, will send a No. 5 Metronome, postage prepaid, for \$4.). Each student should strive to learn to beat or count 60 to the minute, without the assistance of the metronome. Both 60 and 120 to the minute are then "committed to memory," and form an excellent basis for judging other tempos.

Daily except Friday and Saturday, 10:10 (two sections), Professor HOERRNER and Mr. BRAUN.

Individual and group-lessons, Mr. CAREY.

**Orchestral Conducting—D.** Open to D students only. Orchestras from the Ithaca schools will be in attendance. Members of this class are required to attend at least three rehearsals of the Community Orchestra.

Two sections—Monday and Tuesday, 2:15, Mr. MATTERN.

Thursday and Friday, 2:15, Mr. MATTERN.

**School Orchestra—C.** Orchestras from the Ithaca grade schools and one from the Ithaca High School will be in attendance. A large repertoire of music suitable for school orchestras has been collected for the benefit of the members of the class.

Monday and Tuesday, 3:05, Mr. MATTERN.

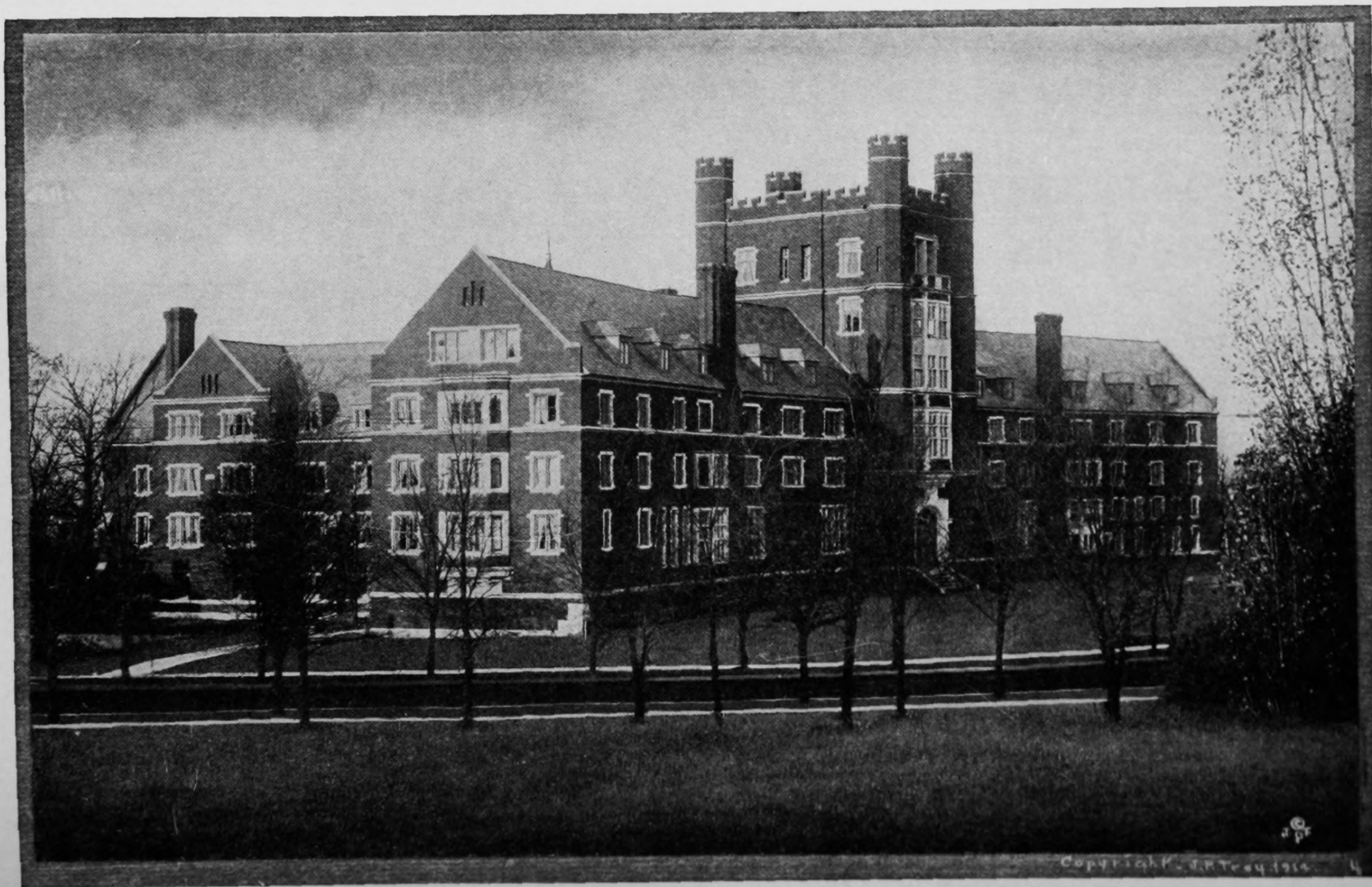
**Violin Classes.** (Elective). The Violin Classes, including classes for beginners, are open to all students taking the course for supervisors. These classes form a valuable supplement to the courses in school Orchestra and Orchestral Conducting. Each member of the class should bring a violin if possible. Efficiency in dealing with many of the problems of the school orchestra is best acquired by actual work with the violin.

Hours to be arranged, Mr. MATTERN and Mr. JENKS.









PRUDENCE RISLEY HALL



**Community Orchestra**—(Elective). Open to music students and to students in all other departments of the Summer Session who can play an instrument of the symphony orchestra sufficiently well to be of assistance in ensemble playing.

Monday, 7:30 p. m., Mr. MATTERN.

**Orchestra, Material and Methods**—E. Open to students taking the course for Supervisors of Instrumental Music. A specialized and detailed study of the problems connected with the organization and training of beginners in instrumental classes preparatory to the school orchestra. Actual playing and marking of supplementary violin studies and grammar and high school orchestra music, illustrating bowing, fingering, phrasing, and tonal balance. Each student will be given the advantage of as much experience as possible in conducting the violin classes and school orchestras and will be required to play in the Summer Session Orchestra.

An entrance test in violin playing is required of students taking this course.

Daily except Saturday, 11:05, Mr. MATTERN.

**Orchestration**—E. (Elective). Open to students who have completed Melody D, and to others who have a fair working knowledge of Harmony. Reading and playing from score. The full orchestra; the small orchestra. The incomplete orchestra; ways and means for supplying substitutes for the more unusual instruments (oboe, bassoon, French horn). Arrangement for orchestra from piano score.

Monday, Wednesday, and Friday, 10:10, Mr. JOHNSTONE.

**Band and Orchestra Technique**—(Elective). Open to advanced students who have completed Harmony D. Required only of students who are preparing to become Directors of Instrumental Music in the public schools. Study of band and orchestra instruments separately and in combination. Class instruction will be supplemented by individual assistance enabling the student to become acquainted with the compass, fingering, and other details of the several instruments. A complete set of instruments will be provided for demonstration purposes.

Class hours and hours for individual instruction are to be arranged with the instructor, who will devote a large part of his time to members of this class.

Daily except Saturday, 12:00, Mr. HERRICK.

**Song Interpretation**—(To be taken with Rote Songs and Voice Training B or C). A series of demonstrations open to B and C classes. Tempo, dynamics, phrasing, enunciation, and other elements that enter into the artistic rendition of songs. Study of selected rote songs.

Tuesday and Friday, 2:15, Mr. JOHNSTONE.

**Rote Songs and Voice Training**—B or C. (To be taken with the course in Song Interpretation.) Topics: posture, breathing, principle of relaxation, tone quality, methods of presenting rote songs, care and training of the child voice, singing of rote songs. Each member of the class will be required to present a rote song.

Monday and Thursday, 2:15, Miss BRYANT.

**Voice Training**—D. Open to D and more advanced students only. Class lecture-lessons. Individual and class instruction and demonstration. The foundation of singing, breath control; free vocal emission and aural appreciation;

phrasing, accent, rhythm, and enunciation in artistic rendition; all leading to a strong vocalized declamation without unnecessary effort or complication.

Tuesday, Thursday, 11:05, Friday, 12:00, Mrs. HUNT.

Additional hours with small groups by appointment.

**Principles and Practice of Teaching—D.** This is a home-study course. The textbook is *How to Teach* by George D. Strayer, published by the Macmillan Company, New York. A careful study of this book is required. A thorough understanding and appreciation of its contents will be found to be of very practical benefit. *The student's familiarity with the book will be taken for granted in the D methods class*, where it will be used as one of the textbooks. Some of the questions in the final examination in D methods will be taken from this book. Fourth year students will write a summary of this book comprising not less than one thousand and not more than fifteen hundred words. The paper must be presented at the office of the Department of Music in the student's own handwriting on Monday, July 7.

**History of Music and Current Events—C.** This is a home-study course. An elementary examination in the history of music and current events for all C students will be given at 2:15 p. m. on Monday, July 7. (See History of Music D.)

**History of Music and Current Events—D.** A general knowledge of the history of music and a fair degree of familiarity with current events, especially in the world of music, is required. An examination will be given to the fourth year class covering only important and well known facts concerning the development of classical, romantic, and modern music; the great composers and their principal works; contemporary composers and their best known compositions; current events, including knowledge of well known present-day orchestras, music festivals, composers, singers, players, conductors, and musical critics. Whatever special preparation is necessary must be made by means of home study. *A History of Music* by Stanford and Forsyth, published by The Macmillan Company, New York, is suggested as a textbook in the History of Music, and *Musical America* as a text for the study of current musical events. At least one question will have to do with general current events outside the subject of music. **The examination at the 1919 Session will be held at 2:15 p. m., Monday, July 7.**

**Musical Appreciation—(Elective).** The analysis of musical art works with a view to forming a basis for intelligent criticism. The recognition of flaws and excellencies in a musical composition. Unity of design with a variety of treatment. Rhythmic, melodic, and harmonic expedients employed by composers to portray varying emotional moods.

Musical instruments as means of expression. The orchestra and its instruments. Text: Johnstone's *Instruments of the Modern Symphony Orchestra*, (published by Carl Fischer).

Wednesday, 2:15, Mr. JOHNSTONE.

### PROGRESSIVE SERIES OF PIANO LESSONS (Elective)

#### I. Elementary.

Daily except Saturday, hours to be arranged, Mr. BRAUN.



II. Intermediate—Completion of Course I is a prerequisite for entrance to Course II.

University credit, two hours.

Daily except Saturday, hours to be arranged, Mr. KROEGER.

Students who complete Courses I and II will receive a certificate of qualification to conduct both the theoretical and practical examinations outlined in the standard requirements for High School Credits on the Progressive Series of Piano Lessons.

III. Advanced—Completion of Courses I and II is prerequisite for entrance to Course III.

University credit, two hours.

Daily except Saturday, hours to be arranged, Mr. KROEGER.

### NORMAL COURSES IN PIANO TEACHING

I. This course covers the Elementary and Intermediate Grades of the Progressive Series of Piano Lessons; on completion the student will receive a certificate of qualification to teach these grades.

Only those students are eligible to this Normal Course who possess a certificate that they have passed the examinations outlined in the Standard Requirements for High School Credits.

Daily except Saturday, hours to be arranged, Mr. BRAUN.

II. This course covers the Advanced and Graduate Grades of the Progressive Series of Piano Lessons; on completion the student will receive a certificate of qualification to teach these grades.

Only those students are eligible to enter this Normal Course who possess a certificate that they have passed the examinations in the Advanced and Graduate Grades.

Daily except Saturday, hours to be arranged, Mr. KROEGER.

Any registered teacher of music may attend the classes of the Normal Course, but certificates will be issued only as above provided.

### PHYSICAL EDUCATION

**Singing Games, Rhythms, and Folk Dances.** 1. Observation of children's classes; daily health exercises; stories; rhythms; singing games and elementary folk dances; their application to the teaching of music. Classes of children in attendance daily.

Daily except Saturday, 10:10–10:55. (Instructor to be announced).

2. Teachers' course in connection with course 1, work classified according to grades; methods of teaching.

Hours to be arranged, (Instructor to be announced).

**Aesthetic Dancing.** Elementary technique; rhythmical steps and aesthetic movements; elementary solo, couple, and group dances.

Hours to be arranged, (Instructor to be announced).

Corrective work by individual appointment.

Students desiring a class in any special branch of Physical Education should consult the instructor.